Future Horizons

François Leleux Lisa Batiashvili

ESCAICH, BACRI & JARRELL · PIECES FOR OBOE AND VIOLIN
FRANKFURT RADIO SYMPHONY
ANDRÉS OROZCO-ESTRADA

FUTURE HORIZONS: PIECES FOR OBOE AND VIOLIN

Nicolas Bacri (b. 1961)

1	**Notturno for Oboe and Strings, Op. 74 (2001)**	6. 12

François Leleux, oboe & conducting
Frankfurt Radio Symphony

Michael Jarrell (b. 1958)

2	**Aquateinte - Concerto for Oboe and Orchestra (2016)**	18. 18

Thierry Escaich (b. 1965)

Double Concerto for Oboe, Violin and Orchestra* (2014)

3	I. Vivace molto	7. 52
4	II. Andante	9. 30
5	III. Allegro	4. 28

Total playing time: 46. 36

François Leleux, oboe
***Lisa Batiashvili**, violin
Frankfurt Radio Symphony
conducted by **Andrés Orozco-Estrada**

All recordings are world premiere

For an artist, creation is the ultimate horizon, the infinite towards which he or she strives, constantly nourishing the great repertoire of tomorrow.

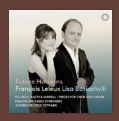
Collaborating with exceptional composers such as Thierry Escaich, Nicolas Bacri and Michael Jarrell means approaching, if only for a moment, the dazzling mystery of composition, of Creation. It means experiencing the unique thrill of a world premiere, when the work can finally see the light of day, vibrating under the fingers of the performers.

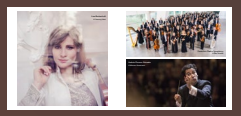
I would like to thank the Frankfurt Radio Orchestra and maestro Andrés Orozco-Estrada from the bottom of my heart for their commitment and passion in championing this contemporary music, which is none, after all, the music of our time. Just as it was in the days of Bach, Mozart, Verdi, and Liszt, it deserves to accompany our daily lives, to resonate within us and to illuminate our present.

Finally, we arrive at the last stage - both fragile and exhilarating: the recording. That suspended moment when the ephemeral becomes a trace, when the instant becomes part of the long term. A huge word of thanks to the publishers, the PENTATONE label and Frankfurt Radio for making this album release possible.

A project like this is a collective endeavor a structure built by many hands and driven by the same fervour. None of this would be possible alone.

François Leleux





François Leleux
© Jean-Baptiste-Millot

Pour un artiste, la création est l'horizon ultime, l'infini vers lequel il tend, nourrissant sans cesse le grand répertoire de demain.

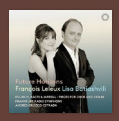
Collaborer avec des compositeurs d'exception tels que Thierry Escaich, Nicolas Bacri et Michael Jarrell, c'est approcher, ne serait-ce qu'un instant, le mystère éblouissant de la composition, la Création . C'est vivre ce frisson unique qu'offre une première mondiale, lorsque l'œuvre prend son envol pour la toute première fois, vibrant sous les doigts des interprètes.

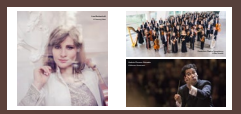
Je remercie du fond du cœur l'Orchestre Symphonique de Francfort et le maestro Andrés Orozco-Estrada pour son engagement et sa passion à défendre cette musique contemporaine, qui n'est autre que la musique de notre temps. Tout comme à l'époque de Bach, Mozart, Verdi ou Liszt, elle mérite d'accompagner notre quotidien, de résonner en nous et d'éclairer notre présent.

Enfin, vient la dernière étape, à la fois fragile et exaltante : l'enregistrement.
Ce moment suspendu où l'éphémère devient trace, où l'instant s'inscrit dans la durée.
Un immense merci aux éditeurs, au label PENTATONE et à la radio de Francfort,
qui rendent possible cette transmission.

Un tel projet est une œuvre collective, un édifice bâti par de nombreuses mains et porté par une même ferveur. Seul, rien de tout cela ne serait envisageable.

François Leleux





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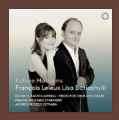
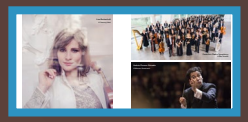
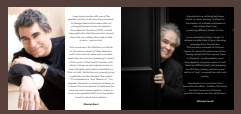
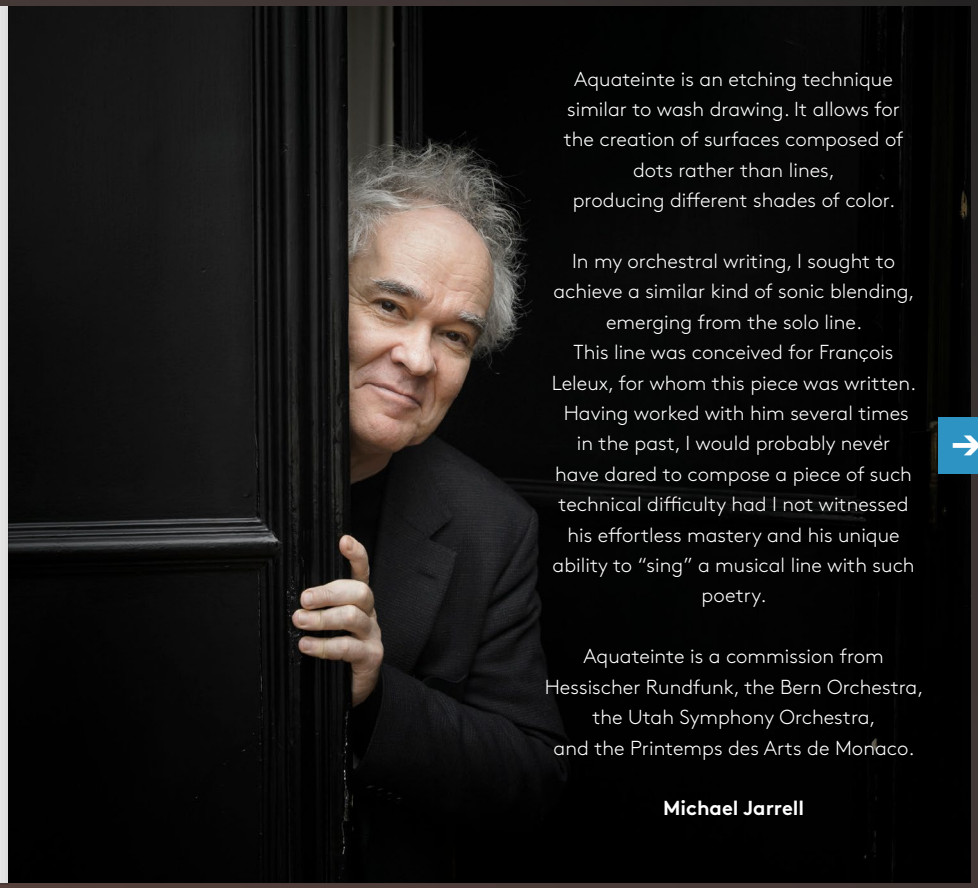


I owe my encounter with one of the greatest oboists of all time, François Leleux, to George Gara and his association of young performers known as Juventus. Since *Mondorf Sonatina* (1997), a small impromptu duo that François took around the world, our collaboration had to take a more… serious turn.

And so was born this Notturno, a tribute to the virtuoso oboist of Vitae abdicatio, both a concerto for oboe and a cantata, which François was also preparing to record. A first cousin of the Fourth Cantata, with which it shares an atmosphere similar to that of English pastoralism inherited from Finzi or Holst, the Notturno is a purely lyrical meditation written between the motets "O Lux beatissima" and "Beatus vir". It is arguably the exact counterpart of these, as it shares the same spiritual climate and the same harmonic preoccupations, based on more or less gradual shifts from the perfect chord to atonal chromaticism.

Nicolas Bacri

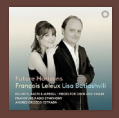


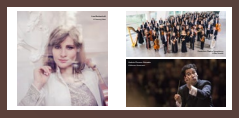
Aquateinte is an etching technique similar to wash drawing. It allows for the creation of surfaces composed of dots rather than lines, producing different shades of color.

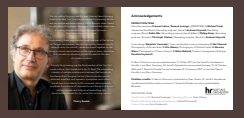
In my orchestral writing, I sought to achieve a similar kind of sonic blending, emerging from the solo line. This line was conceived for François Leleux, for whom this piece was written. Having worked with him several times in the past, I would probably never have dared to compose a piece of such technical difficulty had I not witnessed his effortless mastery and his unique ability to "sing" a musical line with such poetry.

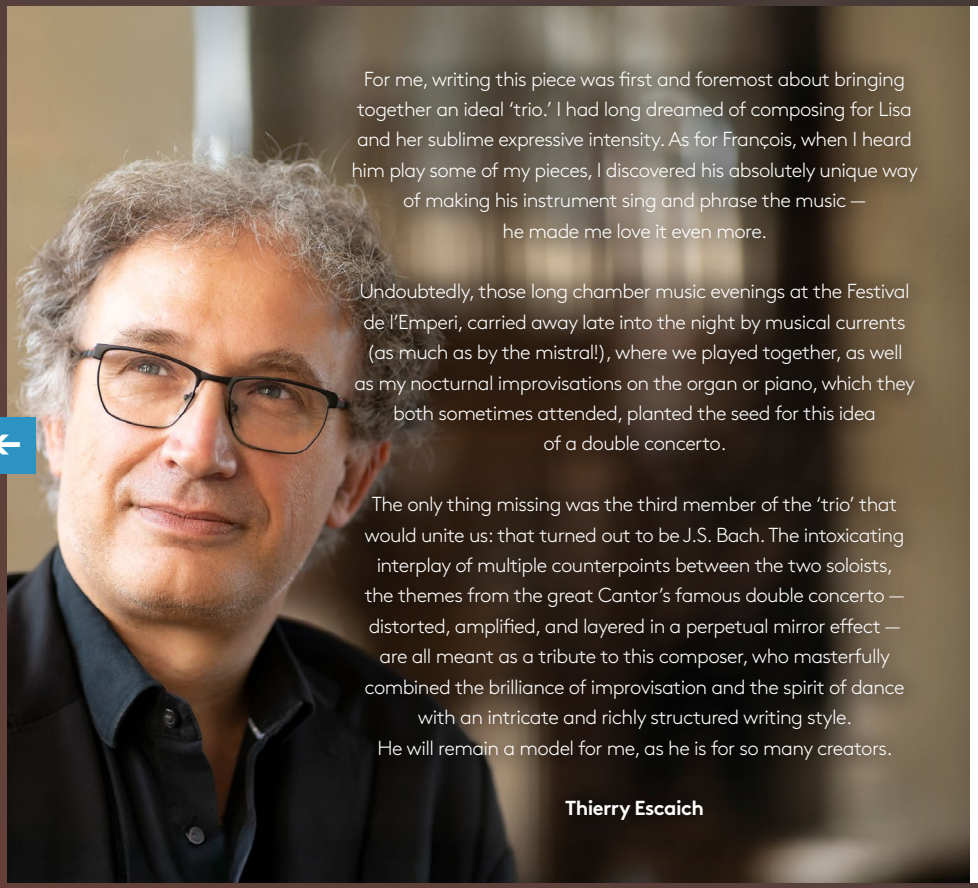
Aquateinte is a commission from Hessischer Rundfunk, the Bern Orchestra, the Utah Symphony Orchestra, and the Printemps des Arts de Monaco.

Michael Jarrell









For me, writing this piece was first and foremost about bringing together an ideal 'trio.' I had long dreamed of composing for Lisa and her sublime expressive intensity. As for François, when I heard him play some of my pieces, I discovered his absolutely unique way of making his instrument sing and phrase the music — he made me love it even more.

Undoubtedly, those long chamber music evenings at the Festival de l'Emperi, carried away late into the night by musical currents (as much as by the mistral!), where we played together, as well as my nocturnal improvisations on the organ or piano, which they both sometimes attended, planted the seed for this idea of a double concerto.

The only thing missing was the third member of the 'trio' that would unite us: that turned out to be J.S. Bach. The intoxicating interplay of multiple counterpoints between the two soloists, the themes from the great Cantor's famous double concerto — distorted, amplified, and layered in a perpetual mirror effect — are all meant as a tribute to this composer, who masterfully combined the brilliance of improvisation and the spirit of dance with an intricate and richly structured writing style. He will remain a model for me, as he is for so many creators.

Thierry Escaich

Acknowledgements

PRODUCTION TEAM

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N. Bacri's Notturno was recorded between 11-12 May 2017, at the Frankfurt Sendesaal in Frankfurt am Main, Germany; M. Jarrell's Aquateinte was recorded between 13-14 October 2016 and T. Escaich's Double Concerto between 12-13 January 2017, at the Alte Oper in Frankfurt am Main, Germany.

Publisher credits: N. Bacri's *Notturno* is published by Peer Classic; M. Jarrell's *Aquateinte* is published by Editions Henry Lemoine; T. Escaich's Double Concerto is published by Billaudot.

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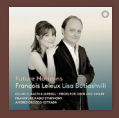

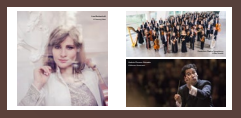
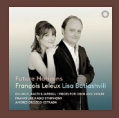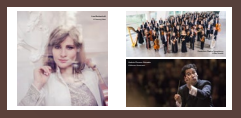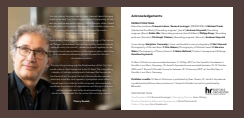
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